"Pelleas et Melisande" Casts Spell Over a Second Augience

Debussy's Opera Has a Po tency That There Is No Gainsaying - Mary Garden Truly Great as the Heroine.

By Sylvester Rawling.

▼HE spell of "Pelleas et Mellsande" fell upon another great audience at the Manhattan Opera-House on Saturday afternoon and held it silent, absorbed and wondering. Of the potency of Debussy's musical setting of Maeterlinck's drama there can be no question. There is something

imagination strangely.

Here is no new school of opera. The composer's achievement lies in his utter absorption of the spirit of the play and the marvellous translation he has made into musical expression of the ethereal, whimskal, intangible and baffling moods of the author. It is Maeterlinck that speaks in the chanting of the singers and the brooding of the orchestra no less than in the text. Debussy is only his other voice. For this accomplishment one can forgive Debussy's avoidance of melody. There is no reason why in illustrating another subject he

shouldn't use plenty of it. wide, staring eyes that is the creature fate. She makes a beautiful picture in her mediaeval costumes and her all

"SIBERIA" GETS A THIRD

HEARING AND AGAIN DRAWS. "Siberla" was presented for a third time at the Manhattan Opera House on Saturday evening, and again the audience was deeply moved by the second act. That scene of desolation on th Siberian frontier, with its haunting wail

ANNUAL WAGNER CONCERT

BY SYMPHONY ORCHESTRA. Walter Damrosch's novelty at the an-Symphony Society at Carnegie Hall on Saturday evening, repeated yesterday afternoon, was the composer's "Christopher Columbus" overture, written when he was twenty-two years ol annever performed here. It has no value save as a curiosity. The rest of the programme included the "Rienzi" and programme included the "Rienzi" and the "Tannhauser" overtures, and excerpts from rarsital," "Die Meistersinger" and "Tristan and Isoide." There were large audiences at both performances and the applause was generous. Exceptions might be taken to some of Mr. Damrosch's readings, but they were an sympathetic and well thought out. The playing of the men, with one or two sad lapses in the brasses, was excellent. Not all the new composers, with their new methods, can dim the glory of the writer of "The Nibelungen Ring," or lessen the charm that his masterful works maintain.

BOSTON ORCHESTRA PLAYS AMERICAN COMPOSITION.

Richard Strauss's "Till Eulenspiegel" was played by the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon with such sonority, brilliancy and finish that the audience was aroused to exceptional applause. and Dr. Muck made all the men rise in recognition of it. George W. Chadwick's "Symphonic Sketches," "Juwick's "Symphonic Sketches," "Jubilee," "Noel," 'Hobgoblin' and 'A Vagrom Ballad," which got a first hearing here, made an excellent impression. The American composer's guite proved full of good musical material admirably worked out. With the exception of the "Noel," all were more or less humorous. The last, "A Tale of Tramps and Railroad Ties," is exceptionally breezy, descriptive and not without a touch of seriousness. Van Roov sang an air from "Hans Welling," and Hans Sachs's speech from the last act of "Die Meistersinger" with fine expression, although he forced his voice a bit.

"CAVALLERIA" IS SUNG

AT MANHATTAN CONCERT. "Cavalleria Rusticana" in concert garb was the chief attraction of a varied bill at the Manhattan Opera-House last night, which one of the largest Suncay audiences enjoyed to the utmost. The full chorus was banked up tie upon tler at the rear of the stage and



played his grid and particular to give an encore after Buzzi-Peccia's "Torna Amor."

Another novelty which pleased was Frederick Norton in original songs of child life of his own composition.

METROPOLITAN'S CONCERT.

Fremstad and Homer were the fa about it uncanny. It is born in twilight, vorites at the Metropolitan concert last It lives through mists and fogs and evening. Both sang charmingly, but vapors. It dies, as it begins, in mys- Mme. Fremstad executed a neat coup tery and silence. But it grips the on the other soloists. She were her green and gold Salome dress, and captured the

Sousa's concert at the Hippodrome Mary Garden's impersonation of Meli- last night was heard by a good-sized Mary Garden's impersonation of Men-ande entitles her to rank with the few really great artists. Her own aggres-sive personality is completely submerged in the elfin maid of mystery with the

Crarles F. McKim. of No. 13 East hirty-fifth street, who was taken away STEWARDS' ANNUAL BALL.

COND Audience

sang with their customary vigor vim. Russ, Cisneros, Severina, and Craibble sang the principal and is a member of the firm McKim, and Craibble sang the principal and is a member of the firm McKim.

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